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- 115 Secca and Becca, Seafola and Theodric,
Heathoric and Sifeca, Hlith and Incgen-
theow,
Eadwine and Elsa, Aegelmund and Hun-
gar,
and the Neighbor-Myrgings' noble band,
Wulfhere and Wyrnhere (war was not
languid,
120 when the host of Hrædas with hard sword
by Vistula-Forest were fain to shield
their olden home from Attila's horde)—
Ræedere and Rondhere, Rumstan and
Gislhere,
Withergield and Freotheric, Wudga and
Hama;
125 by no means of warriors worst were these,
though now I come to name them last.
From the heap of heroes whizzing²⁵ flew
hissing darts at the hostile band.
Exiles won there wondrous gold,
130 won men and women, Wudga and Hama.
So found I alway, in faring thus,
that he is dearest to dwellers of earth
whom God has rais'd to rule o'er men,
as long as ever he lives in the world'.²⁶
135 So faring aye are fated to wander
men of song thro' many a land,
say their need and speak their thank;
or south or north, some one is found
wise of word and willing of hoard,²⁷
140 among the liegemen to lift his glory,
honor his earlship,—till all is fled,
light and life together: he getteth praise,
holds under heaven a haughty name'.²⁸

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²⁵ It is our word 'whine'; cf. also 'Corp. Poet.-Bor.' I. 89, KING HEIDREK'S Riddle on the arrow: 'It flies aloft, yelling aloud.' ²⁶ 'Alberne Bemerkung,' remarks MUELLENHOFF. ²⁷ The half-verses rime in the original. ²⁸ The passage, says MUELLENHOFF, is "voll Schwung und Erhabenheit." In the 'Altenglisches Epos' of H. MÜLLER p. 36, the author says: "Ich finde in den neun versen einfachste nüchternheit."—A question of taste. Not so, however, the attempt of Medea MÜLLER to cut up this whole poem—and 'Beowulf' too,—throw the pieces into the caldron of his wonderful metrical imaginings, and bring out the rejuvenated strophic lay.—In regard to the concluding verses, it only remains to quote a remark of EBERT's ('Literatur des Mittelalters im Abendlande, III, 38), "dass von v. 135 an der Dichter redet, wie ihm auch die ersten neun Verse angehören"; and thus the words of 'Widsith' cease with 134.

SUPPLEMENTARY NOTE TO
"CARDINAL GUALA AND THE VERCELLI BOOK."

In my pamphlet entitled "Cardinal Guala and the Vercelli Book," published as Library Bulletin No. 10 of the University of California, it is left doubtful whether it was a priory of Chester, or of Chesterton in Cambridgeshire, that was bestowed upon Guala by Henry III. of England (pp. 3 and 4). The unknown Quarterly Reviewer says: "the priory of St. Andrew at Chester" (p. 3); PAULI, on the other hand, says explicitly: "Prior St. Andreas zu Chesterton in Cambridgeshire." A reference which I owe to the courtesy of the Bishop of Oxford, better known to the world of scholarship as PROFESSOR STUBBS, establishes the fact that PAULI was right. The evidence is contained in the Correspondence of Bekynton (Rolls Series) in the midst of much other matter pertaining to the history of the same church. The original grant, bearing date of January 22, 1238, is rehearsed as a quotation in a later confirmation of the same grant by Henry IV. or V., it is not certain which. The beginning of this later grant, containing the essential part of the quotation, is as follows:

"Henricus Dei gratia rex Angliæ et Franciæ et dominus Hiberniæ, omnibus ad quos præsentis literæ pervenerint salutem. Inspecimus quandam cartam domini Henrici quondam regis Angliæ progenitoris nostri factam in hæc verba;—'Henricus Dei gratia rex Angliæ, dominus Hiberniæ' dux Normanniæ, Aquitaniæ, et comes Andegaviæ, archiepiscopis, episcopis, abbatibus, prioribus, comitibus, baronibus, justiciariis, vicecomitibus, præpositis, ministris, et omnibus ballivis et fidelibus suis, salutem. Sciatis quod concessionem et donationem quam ad instantiam venerabilis patris domini Guall. tituli Sancti Martini presbyteri cardinalis, et tunc apostolice sedis legati in Anglia, cum minoris essemus ætatis fecimus Deo et ecclesiæ beati Andreæ Vercellensis, quam idem cardinalis in honore Dei et beati Andreæ construxit, et canonicis ibidem Deo servientibus de ecclesia de Cestreton, in diocesi Elyensi, quæ fuit de donatione nostra, cum omnibus ad illam

pertinentibus, in liberam, puram et perpetuam elemosinam in proprios usus omni tempore possidenda ad sustentationem domus ejusdem, postea in plena ætate constituti pro salute animæ præfati cardinalis concessimus et confirmavimus pro nobis et heredibus nostris."

Bekynton 2: 344.

This is confirmed by an extract from a state-paper—a so-called Inquisition—of the time of Edward I., quoted as a foot-note to the editorial introduction to Bekynton:

"Dicunt quod advocatio ecclesiæ de Chesterton pertinebat ad dominum Regem. Sed Dominus Rex Henricus, pater domini Regis Edwardi qui nunc est, dictam ecclesiam de Chesterton dedit Abbati et Conventui Sti. Andreæ Vercellensis in puram et perpetuam elemosinam anno regni sui secundo, integre cum omnibus libertatibus sicut Rector ejusdem ecclesiæ quondam tenuit."

Bekynton 1: lxxix.

The advowson of the church afterwards lapsed to Henry VI., in consequence of the adhesion of the Abbot and Chapter of St. Andrew at Vercelli to the antipope Felix V., as appears from a letter of Henry VI. to Pope Eugenius IV. The relevant portion of this letter is here given:

"Quod quidem jus patronatus ad nos ea ratione devolutum existit, quod abbas et conventus Sancti Andreæ Vercellensis, quibus dudum ea ecclesia appropriata extiterat, notorie schismatici, Sanctitati vestræ et Romanæ ecclesiæ rebelles et inobedientes existunt," etc.

Bekynton 1; 222.

In 1440 it was assigned to King's Hall, Cambridge, and confirmed to the latter after tedious litigation (Bekynton 1: lxxix-lxxxii; 2: 346-354), and afterwards fell to Trinity College, Cambridge, (A. D. 1546) in whose possession it has remained till the present time. Its annual value in the first half of the fifteenth century was variously estimated as eighty marks and as forty pounds; it now amounts to between six and seven hundred pounds sterling (Bekynton 1: lxxxii).

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SHAKESPEARE AND 'THE TWO NOBLE KINSMEN.'

The question of SHAKESPEARE's relation to 'The Two Noble Kinsmen,' is seemingly no nearer to a satisfactory solution than it was a quarter of a century ago. Our latest American editor, ROLFE, after a thorough and conscientious presentation of the evidence on either side, pronounces it an "insoluble" problem. The most striking indication of SHAKESPERIAN influence, even if indirect, is probably to be found in Act iv, Scene i, where we have an unmistakable reminiscence of both Ophelia and Desdemona. The passage is apparently a servile imitation of SHAKESPEARE, and it is doing violence to the poet to suppose him capable of producing so faint a characterization during the period of his mature development. The same feebleness of delineation prevails throughout: there are few passages that rise above the height of mere SHAKESPERIAN echoes. It is perhaps strange that during the long strife waged as to the authorship of this play, more importance has not been assigned to the points of variation between the work and 'The Knight's Tale' of CHAUCER. I refer not only to mere differences of arrangement, mere departures from an original, but to the immense differences in artistic and literary execution that distinguish the work of CHAUCER from the production of his imitator of the Elizabethan age. No instance can be cited from the recognized plays of SHAKESPEARE in which he has descended below the plane of excellence reached by his originals. Whatever differences of arrangement or deflections from original forms, may mark his dramas, they are in the main examples of a superb and unapproached transmuting power, and idealizing faculty incomparable in modern literature. Yet even a casual comparison cannot fail to reveal the superiority in grace and beauty of execution, in all the essentials of high literary art, which distinguishes the older from the later production. The 'Prologue' and 'The Knight's Tale' had no worthy successors in respect of literary style until the coming of SACKVILLE, SPENSER, MARLOWE and SHAKESPEARE. There are passages in 'The Knight's Tale' which are fragrant with the breath of